

FAMOUS MONSTERS OF FILMLAND

60¢



1964 YEARBOOK

SEE THE
NIGHTMARISH
**GIRL
GHOULS**

20
FANTASTIC PAGES of
**CHANEY
and SON**

10 MOST
REQUESTED
FEATURES



"MY FAVORITE FRIGHT FILMS—AND WHY!" By ROBERT BLOCH



"If you think YOU can outstare ME you're MONSTROUSLY mistaken. Fraid Astaire tried & failed. I'll STARE right here till I get black in the face & grow hair all over the place. If you don't recognize me, try dialing D-R-A-C-U-L-A on your Transylvaniaphone & you'll get the message. This is a portrait of me as the leader of the monimals on Dr. Moreau's ISLAND OF LOST SOULS, the island dreamed up by the late HG Wells and presided over by the late Charles Laughton." The Editor & Publisher of FAMOUS MONSTERS regret that the horror star pictured above is himself among the "late," but we know that in the hearts of his legion of fans, Lugosi Lives Eternal.

Leigh Couch

**A MESSAGE FROM
THE PUBLISHER OF**

FAMOUS MONSTERS



A PRESENT FROM THE PAST

Many good things happened in the past.

In 1809 Edgar Allan Poe was born.

In 1816 Mary Shelley wrote *Frankenstein*.

In 1866 HG Wells was born.

In 1882 Bela Lugosi was born.

In 1886 Lon Chaney was born.

In 1887 Boris Karloff was born.

In 1897 Bram Stoker gave *Dracula* to the world.

Then we moved into the 20th Century and during the first 6 decades of it fans of the fantastic have had reason to rejoice because Hugo Gernsback created "scientifiction," Edgar Rice Burroughs took us to Mars and Pellucidar (the hollow world at the center of the Earth), Frank R. Paul brought the genius of his pen and brush to the inspired drawing of thousands of works of wonder, Ray Bradbury was born, Fritz Lang gave us *METROPOLIS*, *Weird Tales* lived for 31 years, Lovecraft wrote, Browning directed, O'Brien animated, Pierce mastered make-up, *THE PHANTOM OF THE OPERA* came to haunt the screen forever.

The list could be doubled; tripled.

But I believe you'll agree one important name has been omitted.

FAMOUS MONSTERS OF FILMLAND.

When, in the winter of 1957, I picked Forrest J Ackerman to create with me the world's first film magazine dedicated solely to

fantastic films, the response was as electrifying as it must have been to Hugo Gernsback when his first sci-fi magazine, *AMAZING STORIES* for April 1926, went on sale.

So great has the demand for our back issues become, so staggering the sums offered by collectors for out-of-print copies, that a year ago we were moved to bring out a *YEARBOOK* bringing you much of what was best in our first 6 issues.

And now, because You Asked For It, we are issuing *YEARBOOK #2*. Our 11 earliest issues have been high-graded to bring you this great material, the best from nearly 750 pages boiled down into these 100! At dealers' rates, you couldn't touch these 11 issues today for less than a \$20 bill—but you can thrill to your fill here for one-fortieth of that cost!

No other monster film magazine can make that statement.

Thank you for your interest, your support and your loyalty. Once a year we shall continue to demonstrate that our efforts of 5 years ago surpass others of today. If you've bought us before, you'll believe us; and if you doubt us, the quickest (and most exciting) way to be convinced is to examine this issue!

JAMES WARREN

Publisher

FAMOUS MONSTERS OF FILMLAND

YEARBOOK SPECIAL ISSUE



FAMOUS MONSTERS OF FILMLAND

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YOU ASKED TO SEE AGAIN



DR ACULUA
Forrest J Ackerman

Portrait in the background is an oil painting of Bela Lugosi valued at \$5000. Came belonged to Lugosi, was given to FJA on the occasion of this picture being taken (early 1950 in the home of Lugosi's widow. (Foto by Wendyne Wehrman)

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MISTER MONSTER

THE LEGENDARY LON



A SPECIAL ARTICLE
BY FORREST J ACKERMAN

**HIS WAS THE FACE THAT
LAUNCHED A THOUSAND
SHRIEKS, HIS THE FORM
THAT RAISED HORROR
TO ITS HIGHEST PEAKS**

LON CHANEY, film historians would try to make us believe, was born in Colorado Springs on April 1, 1886, but we will not be April fooled!

They pretend that, in Los Angeles, on the 26th of August, 1930, his throat oflame with cancer, he was taken by the Grim Reaper to Valhalla; but we know better!

Lon Chaney never died!

So much for the warped imaginations of those who would try to deceive us and say that a god can die! They are the stone hearts, who would deny that the power of Wendy's plea to the fairies could save the life of Peter Pan; and their greatest curse should be to ban them from the privilege of ever again seeing another Lon Chaney picture.





With sword in the keyhole & a garland of waffles around the sword, Lon Chaney believes he has the vampire trapped & prepares to break down the door & capture him in *LONDON AFTER MIDNIGHT* (Directed by Tod Browning, 1927).

the hidden truth

It was in the eventide of the Dark Ages that a kindly witch met a great magician in chameleon's skin, and they were married by a gnome-king. Together they sired a *wunder-kind*, a wondrous kind of changeling child the like of which the mundane world had never known before, and they named this strange-ling L'han Shayn-nii, which in the tongue of the Ancient Ones of the Black Forest meant "the one with face of wax and body that twists like the vine."

For hundreds of years L'han practiced his art of pantomime and was known by many names in many places thru the passing centuries while all the while he waited patiently for Motion Pictures to be born and grow strong enough to record the magic of his mimicry. Then (cleverly) he told producers, publicists, newspaper reporters that his parents could neither hear nor speak, for who would attempt to check on his origin with a Mother and Father who were deaf-mutes?

By now he was known no longer by his fey-name of L'han Shayn-nii but by his film name: Lon Chaney.

Soon he would be known in 2000 tongues as "The Man of a Thousand Faces."

one man monster show

THE FALSE FACES was one of Chaney's early make-up jobs, followed the same year (1919) by his rigorous role as Frog, the contorted beggar, "divinely" healed in THE MIRACLE MAN. In 4 roles the following year, he was blind in one (the wicked pirate of Robert Louis Stevenson's adventure classic, TREASURE ISLAND) and legless in another, THE PENALTY, in which he played a crippled criminal whose body ended in knee-stumps.

In 1921 he essayed two Oriental parts, the first that of a Chinaman in Tod Browning's OUTSIDE THE LAW, and another slant-eyed menace in BITS OF LIFE with Anna May Wong. 1922 saw him as a Chinese again in SHADOWS, and the same year he was both unwhole of body and mind in FLESH AND BLOOD, and played a mad scientist and simian beast-man in A BLIND BARGAIN.



If you think this is Humfrid Boogiart in **THE TREASURY OF SCARY MADRE** you need to get humping on your homework in American Film History.

In 1923 he shook audiences in **THE SHOCK**, and once again was a crazed savant, this time in the company of John Gilbert in **WHILE PARIS SLEEPS**.

Then—

QUASIMODO!

THE HUNCHBACK OF NOTRE DAME!
The first of his two most celebrated characterizations, and one of his most painstaking—

and painful. Chaney did more than merely make himself up, he empathized himself into the very valence of Quasimodo, threw himself or grew himself or somehow got himself inside the very soul of the pathetic demented bell-ringer of the Parisian cathedral. The mound of malformed rubber that he attached to his back bent his spine under a weight of 70 pounds. On his chest he wore a breastplate and shoulder pads similar to those of football tacklers. A harness fashioned of leather joined the front and back "armor" in such a manner that he



The Man of A Thousand Faces, with his well-equipped Pandora's Box of Make-up, combs one of the many wigs which helped him flip his fans.

could not have stood erect under any circumstances. Over this cumbersome and uncomfortable foundation he wore a rubber suit, tinted flesh color. Tufts of animal hair were affixed to chest and back. Modeling putty molded his face into a misshapen horror, and a set of false teeth worn over his own accentuated his repulsive appearance. An uncombed bird's-nest of a wig topped his disguise, which he donned daily over a period of almost 3 months!

Grueling, ghouling!

Blind in one membrane-covered eye, tongue darting nervously in and out of his ugly mouth like a serpent's fang, he scuttled like a beetle in the dark corridors of the cathedral or crouched with his silent friends, the sculptured gargoyles of the parapets. Crazy but kindly unless tormented, at last he revolted against the crowd who had

jeered at his cruel torture, and scalded his enemies with torrents of molten metal cascading from red-hot pots from on high in his eyrie sanctuary.

Charles Laughton later played Quasimodo, and very well; and, still later, Anthony Quinn was an effective Modo named Quasi; but neither interpretation had the stamp of authority of Chaney's.

the phantom strikes

1925 was Lon's top horror year, with **THE MONSTER**, wherein he played Dr. Ziska, who gained his victims by arranging auto accidents on a dark and lonely stretch of road near his underground laboratory.

... top horror year with his *dual* role in Tod Browning's **UNHOLY THREE**...



Some Like It Hot, WEST OF ZANZIBAR. Here Chaney warms up his tonsils to sing "My Old Flame."



Yul Chaney as "White Vaadaa," the bald menace of WEST OF ZANZIBAR.

Lon Chaney and Ivan Linow in a dramatic scene from Chaney's first M-G-M talkie "The Unholy Three."



... with his characterization as the mind-warped one of THE TOWER OF LIES.

... and then—

His crowning achievement as the mad musician imagined by Gaston Leroux, the deranged organist "whose face was so hideous that he was forced to haunt the innermost depths of the Paris Opera." Roberta O'Toole, one critic who admitted "I shrieked right out loud in the theater and buried my head unashamedly on my husband's chest when Mary Philbin slipped the mask off Chaney as he sat playing the organ," described the impact of his portrayal in these indelible terms:

His outraged visage was horror incarnate: bulging, bloodshot eyes fatigued with violet semicircles beneath them; the grotesquely exaggerated mounds of the cheekbones; the hooked-up, flaring, porcine nostrils; the rotted, jagged teeth, like the rim of an enameled tin can top opened with a ragged knife; the scraggly strands of dead gray hair hanging like soggy serpentine from the incredible pyramid of a head. . . .

Just recently, horror authority Robert Bloch reported: "When I was an 8-year-old I saw Lon Chaney in THE PHANTOM OF THE OPERA—and gazed upon the face of naked fear. Within the past year I attended a revival of the same film. And despite the flickering flaws of this dated melodrama, the scene where Chaney is unmasked exerted the same monstrous magic upon a modern audience."

And the thought may well have crossed the nostalgic mind of Ray Bradbury that if the great artist Gustave Doré had painted the picture of Dorian Gray, and Henry Frankenstein endowed it with life, if would have been Lon Chaney as The Phantom.

watch your step

Today we say, "Is it a bird? Is it a plane? No—it's Superman!" But 35 years ago, when Lon Chaney was at the height of his power, the warning cry was: "Is it a spider? Watch out! Don't step on it—it may be Lon Chaney!" And with good reason, for anything that crept or crawled across the silver screen (or even *flew*, as in the case of the bat-man of LONDON AFTER MIDNIGHT) was quite liable to be L.C., the Master of Make Believe.

In 1926 he played a Jekyll-Hyde type role in THE BLACKBIRD and, covering one eye with a coating of egg-white simulated a cataract to play the part of a semi-blind outcast in THE ROAD TO MANDALAY.



Chaney (left) as the mad doctor Ziska in *THE MONSTER* (1925). Too bad the strapping young fellow in his power wasn't Hitler.

In '27 he played *two* Chinese roles in *MR. WU*; an armless freak in *THE UNKNOWN* whose feet took the place of his hands, complete to throwing knives with deadly accuracy with his toes; and a human vampire in Tod Browning's *LONDON AFTER MIDNIGHT*, wherein his face was bone-white with eyes popping like olive pits out of hard-boiled eggs and teeth that resembled the ends of ivory spikes.

And the last film he ever made, *THE UNHOLY THREE*, was a talkie remake of his silent hit which Tod Browning had directed from the book by Tod Robbins. In *THE UNHOLY THREE* Chaney was a sideshow ventriloquist in the company of "a long, lizard-like figure" called The Human Skeleton; Madame Fatima, "a mountain of pur-

ple, painful flesh with small pig-like eyes"; and Tweedledee, a dwarf just a shade over 2 feet tall, whose "little round, shoe-button eyes could flash and his soft, chubby face writhe into a terrible mask, suddenly transforming his expression into that of a murderer." The audiences of 1930 were electrified when the "Man of a Thousand Faces" spoke in four different voices during the same film.

the man beneath the monster

Such was the *reel* Lon Chaney, the star of the scary and the scarry. Had he lived



"Step into my parlor said the spider to the fly." It happened on **THE ROAD TO MANDALAY**.

Like Fother, Like Son. Family Cut-up, Lon Chaney Jr.



there seems little doubt that he would have become the monster of **FRANKENSTEIN**, the menace of **THE INVISIBLE MAN**, Im-ho-tep the 3000 year old **MUMMY**, and, instead of Bela Lugosi, would himself have played the role he created in **LONDON AFTER MIDNIGHT** in the sound version of it called **MARK OF THE VAMPIRE**.

What of the real Lon Chaney? A biographer, George Mitchell, tells us:

His movements were quick but graceful, he was high-strung, even nervous, and somewhat grim. His dark eyes, deeply lined face, and cynical mouth, made him seem hard-boiled. He despised weakness, and believed in decency.

*He was the second of 4 children. Due to the bedridden state of his ill Mother he was withdrawn from school in the 4th grade to help care for her. In his teens he began his theatrical career as a stagehand and scene painter. He was married when he was 19, and the following year was born his only child: Creighton Tull Chaney, known today as Lon Chaney, Jr. of **WOLF MAN**, **MUMMY**, etc. fame.*

*The first picture on which he got screen credit was **POOR JAKE'S DEMISE** in 1913. In 1915, besides appearing in 25 pictures, he directed 6 shorts, the last being **THE CHIMNEY'S SECRET**, which he also wrote as well as acted in.*

Once he became world-famous and was besieged for interviews, he became retiring and declared: "Between pictures there is no Lon Chaney."

chaney's secret

Between pictures there is no Lon Chaney—there is the clue, the reason we have not seen a new Lon Chaney film since they say he died 33 years ago. He has been resting, giving his son and actors like Boris Karloff and Bela Lugosi and Christopher Lee a chance. What is 33 years between pictures to a man who has lived for hundreds? Undoubtedly he is waiting for just the right part, the greatest monster role of them all, in which to make his comeback appearance.

Comeback?

Lon Chaney has never been away, in the hearts and minds and memories of those who knew his greatness.

Today he should appear to be about 77 years old.

Be kind to the next elderly gentleman you meet—he may be **LON CHANEY**. ●



James Cagney, lower half, re-enacts famous scene from *PHANTOM OF THE OPERA*, above, in the story of Lon Chaney's life, *MAN OF A THOUSAND FACES*.

a complete list of Lon Chaney's film appearances

A

ACE OF HEARTS
ALAS AND ALACK
ALL FOR PEGGY
ALL THE BROTHERS WERE VALIANT
ALMOST AN ACTRESS
ANYTHING ONCE

B

THE BIG CITY
BITS OF LIFE
THE 'BLACKBIRD
A BLIND BARGAIN*
BLOODHOUNDS OF THE NORTH
BOBBIE OF THE BALLET
BONDAGE
BOUND ON THE WHEEL
BROADWAY LOVE
A BROADWAY SCANDAL
BY THE SUN'S RAYS

C

THE CHIMNEY'S SECRET

D

THE DESERT BREED
DISCORD & HARMONY
A DOLL'S HOUSE
DOLLY'S SCOOP

E

THE EMBEZZLER
THE EMPTY GUN
THE END OF THE FEUD

F

THE FALSE FACES
THE FASCINATION OF THE
FLEUR DE LIS
FAST COMPANY
FATHER AND THE BOYS
FIRES OF REBELLION
THE FLASHLIGHT
FLESH AND BLOOD
THE FORBIDDEN ROOM
FOR THOSE WE LOVE

G

THE GIFT SUPREME
THE GILDED SPIDER
THE GIRL IN THE CHECKERED COAT
THE GIRL OF THE NIGHT
GIRL WHO DARED
THE GRAND PASSION
THE GRASP OF GREED
THE GRIND
THE GRIP OF JEALOUSY

H

HE WHO GETS SLAPPED
HELL MORGAN'S GIRL
HER BOUNTY
HER ESCAPE
HER GRAVE MISTAKE
HER LIFE'S STORY
HOLLYWOOD REVUE OF 1929.
THE HONOR OF THE MOUNTED
THE HUNCHBACK OF NOTRE DAME

I

AN IDYLL OF THE HILLS

L

THE LAMB, THE WOMAN, THE WOLF
LAUGH CLOWN LAUGH
THE LIE
THE LIGHT IN THE DARK
LIGHTS AND SHADOWS
THE LION, THE LAMB, THE MAN
LON OF THE MOUNTAINS
LONDON AFTER MIDNIGHT

M

MAID OF THE MIST
A MAN'S COUNTRY
MARK OF CAIN
THE MENACE OF CARLOTTA
THE MILLIONAIRE PAUPERS
A MINER'S ROMANCE
THE MIRACLE MAN
MOCKERY
THE MONSTER
A MOTHER'S ATONEMENT
MOUNTAIN JUSTICE
MR. WU

N

THE NEXT CORNER
A NIGHT OF THRILLS
NOMADS OF THE NORTH

O

THE OCTAVE OF CLAUDIUS*
THE OLD COBBLER
OLIVER TWIST
THE OUBIETTE
OUTSIDE THE GATE
OUTSIDE THE LAW

P

PAID IN ADVANCE
THE PENALTY
THE PHANTOM OF THE OPERA
THE PINE'S REVENGE
THE PIPER'S PRICE
THE PIPES OF RAN
PLACE BEYOND THE WINDS
POOR JAKE'S DEMISE
THE PRICE OF SILENCE

Q

QUINCY ADAMS SAWYER
QUITS

R

THE RANCH ROMANCE
RED MARGARET MOONSHINER
REMEMBER MARY MAGDALEN
THE RESCUE
RICHELIEU
THE RIDDLE GAWNE
THE ROAD TO MANDALAY



S
 THE SCARLET LETTER
 THE SEA URCHIN
 SHADOWS
 THE SHOCK
 THE SIN OF OLGA BRANDT
 STAR OF THE SEA
 STEADY COMPANY
 STRONGER THAN DEATH

T
 TANGLED HEARTS
 TELL IT TO THE MARINES
 THAT DEVIL BATEESE
 THREADS OF FATE

THUNDER
 THE TOWER OF LIES
 THE TRAGEDY OF WHISPERING
 CREEK
 THE TRAP
 TREASURE ISLAND
 TRIUMPH
 THE TRUST



U
 UNDER THE SHADOW
 THE UNHOLY THREE (Silent)
 THE UNHOLY THREE (Talking)
 THE UNKNOWN
 THE UNLAWFUL TRADE

V
 VENGEANCE OF THE WEST
 VICTORY
 THE VIOLIN MAKER
 VIRTUE ITS OWN REWARD
 VOICES OF THE CITY

W
 WEST OF ZANZIBAR
 THE WICKED DARLING
 WHEN BEARCAT WENT DRY
 WHERE EAST IS EAST
 WHERE THE FOREST ENDS
 WHILE THE CITY SLEEPS
 WHILE PARIS SLEEPS

* Same Film



That time Choney took a trip to England, we wondered what he did for entertainment in the wee sma' hours, and now we know what LON DON AFTER MIDNIGHT.

the man
of a
thousand
faces
left one
to replace
his:

LON
CHANEY
JR.

SON OF MISTER MONSTER

When Lon Chaney Sr. entered motion pictures, Jr. entered hi school—Hollywood High School. Upon completion of his studies there he became associated with, of all things, a Los Angeles *water heater* business!

Can you imagine the loss to the world if today Lon Jr. were President of the Creighton Chaney Champion Hot Water Co. instead of a 28-year-veteran of motion pictures? We can indeed be *tankful* that he chose to get a different kind of hot water!

frankenstein . . . the mummy . . . dracula

Lon Chaney Sr. had been the world's hottest horror property. Properly, when he died, his son should have taken his place. But it was to be 2 years before Jr. stepped before a camera. In the meantime Boris Karloff and Bela Lugosi; and, to a lesser extent, Claude Rains; came to the fore as exponents of horror in **FRANKENSTEIN**, **THE INVISIBLE MAN**, **THE MUMMY**, **DRACULA**, **THE BRIDE OF FRANKENSTEIN**, **THE OLD DARK HOUSE** and other early Universal hits. Lon Chaney Jr. would one day act for Universal in various versions of **DRACULA**, **FRANKENSTEIN** and **THE MUMMY**, but his earliest emoting was for RKO in action and adventure pictures like **BIRD OF PARADISE** (1932), **LUCKY DEVILS** (with Bill Boyd; 1933), **SCARLET RIVER** and **SON OF THE BORDER** (1933 westerns with Tom Keene).

Lon Jr. starred in an RKO serial, **THE LAST FRONTIER**, a brawling bloody thriller, in the early '30s.

In 1934 he starred in Monogram's first version of **SIXTEEN FATHOMS DEEP**; 14 years later Lloyd Bridges starred in a remake of the famous submarine adventure film, with Lon playing the part of the villain.

Meanwhile, Chaney the man was distinguishing himself in the fields of amateur wrestling, swimming and tennis playing, while his hobbies at the time were hunting and fishing.

Around this period he also appeared in **THE SHADOW OF SILK LENNOX** (gangster film), **CAPTAIN HURRICANE**, **THE THREE MUSKETEERS**



This characterization as **THE WOLF-MAN** won Chaney Jr. the New York TV Award as Monster of the Year in 1959.

As Mary Shelley's Monster in **THE GHOST OF FRANKENSTEIN** (Universal 1942).





With the Eternal Lugosi in the last performance of his own that Bela lived to see, Lon remembers Lugosi in **THE BLACK SLEEP** (1956).

(John Wayne's starring serial for Mascot, an adventure romp of ruff 'n' ready Foreign Legionnaires) and **THE SINGING COWBOY**, the latter a Gene Autry musical western wherein Lon Jr. played a villainous rancher.

twenty years of terror

It was roughly 20 years ago that Lon Chaney Jr. began to appear in horror roles and build a reputation in the league with Peter Lorre, Basil Rathbone, George Zucco, Lionel Atwill and other regulars of "irregular" characterizations.

In **MAN-MADE MONSTER**, based on the story "The Electric Man", he absorbed a dose of energy that made him almost invincible—a terrifying prospect for his enemies.

In **ONE MILLION B.C.** (Before Chaney) Lon Jr. was a caveman surrounded by prehistoric monsters. In this action epic of ancient times Lon shared dangers with Victor Mature and took quite a goring at the huge deadly tusks of an enraged mastodon, giant elephant-like beast of the primitive world.

Then Lon Chaney Jr. created a characterization for which he was to be long remembered. "He is best known in horror films for his role as **THE WOLFMAN** (1941) and in sequels to this film," Samuel M. Sherman (FM's Film Historian) has said, pointing out that: "It is quite interesting that Lon Jr. and his Father should be so different in direct character types and yet in monster-type roles evoke the same type of pity. Lon Sr.'s films always had him playing a monster who was hideous but yet one to be pitied. His son brought across this same quality when he began playing horror parts."



An Exclusive Scoop Special! Lon Chaney Jr. in his own make-up for his famous role in *ONE MILLION B.C.* Due to Union rules prohibiting actors from personally creating & applying their own make-up, this version was not used. A pity, since this character study of Lon as a caveman reveals—across a span of nearly a quarter century—a hitherto unsuspected talent for following in his father's footsteps as a make-up artist. For another, different close-up study of this remarkable make-up, one that you will find in no other magazine, see the Aug. 1963 issue(#24) of *FAMOUS MONSTERS OF FILMLAND*.



Mexican Mad Lab has Lon Jr. as House Guest in **HOUSE OF TERROR**.

Back on the set of **THE PHANTOM OF THE OPERA** at Universal's **THE BLACK CASTLE**, 1952. Karloff also starred in this Wm. Alland production.



the ghoulden years

1941 found Lon Jr. making a hit in **THE WOLFMAN**. Because of his success in the lycanthropic makeup, the next year he was assigned the task of filling Boris Karloff's boots and—

1942 saw Chaney standing 6' 9" tall, weighing 284 lbs. and menacing Lionel Atwill. Sir Cedric Hardwicke and others as **THE GHOST OF FRANKENSTEIN**. It was Bela Lugosi, as Igor, who unearthed Lon in this one; the following year, Lon returned the compliment when he, as Larry Talbot, dug Bela, as the Frankenstein monster, out of deep freeze.

1943 offered Lon not only in **FRANKENSTEIN MEETS THE WOLF MAN** but as **THE SON OF DRACULA** (scripted by Curt Siodmak) and in **CALLING DR. DEATH**.

1944 was another ghostly year for the son of Chaney as he essayed the role of the crumbling 3000-year-old Egyptian, Kharis, in **THE MUMMY'S GHOST**. Same year Lon Jr. also appeared in **DEAD MAN'S EYES** and **WEIRD WOMAN**.

hard year to stay alive: '45

1945 was a twelve month period wherein Lon was so busy trying to keep body and soul together that it seemed like a 13 month year to him. Time and again he lost his life, only to come back for more punishment. He was **THE FROZEN GHOST**. In **THE MUMMY'S CURSE** he (again as Kharis) gets the tana leaf treatment from Dr. Ilzor Zandaab, and is temporarily restored to life—long enuf, at least, to be involved with 3 other people who lose theirs. In **HOUSE OF DRACULA** he is once again Larry Talbot, lycanthrope who turns into a man-wolf when the moon is full. Before the year (1945) is out, Lon is back—this time in **THE HOUSE OF FRANKENSTEIN**. Lon doesn't make his appearance till toward the end, the beginning of the film chronicling the nefarious doings of Dr. Gustav Niemann (Boris Karloff) who, after having been imprisoned for 15 years because of sinister scientific experimentation, escapes in the company of a psychopathic killer, J. Carrol Naish. This strange pair meets up with Professor Lampini (the late George



Behind the scenes of CBS/TV's *Route 66* with Karloff, Lorre & Chaney, make-up man wrops up his work on Lon Jr. as mummy.

Zucco), proprietor of a traveling horror show, who is killed shortly thereafter and Dr. Niemann takes over. Later, in the ruins of the Frankenstein laboratory, Karloff discovers the Monster (again Glenn Strange) and the Wolf Man (Lon Jr.) encased in ice; defrosts them, but the Wolf Man does not live long when he gets the urge to sink his fangs into the neck of lovely Gypsy dancer Ilonka and instead gets shot.

many make-ups left

Will Lon one day catch up with the thousand faces of his Father? He's had varied

roles in *THE BRIDE AND THE GORILLA*, *STRANGE CONFESSION* (*THE MISSING HEAD*), *CYCLOPS*, *ABBOTT & COSTELLO MEET FRANKENSTEIN*, *BLACK CASTLE*, *PILLOW OF DEATH*, *BLACK SLEEP* and—his latest appearance—in Mexico's *LA MOMIA*. Soon to be released on TV is the No. 13 *DEMON STREET* series, shot in Sweden under the direction of scripter Curt Siodmak, with segments such as *Fever*, *Girl in Ice*, *Mirror* and *The Fortune Teller*. Creighton Tull Chaney tackles Tullervision! May he have good fortune and continue to thrill his fans with at least another 100 faces before he joins his Father in Horrorama's Valhalla of Fame.

END



TERRORS OF THE TIME MACHINE

**fasten your safety belts! here we go for a flying trip EIGHT
HUNDRED THOUSAND YEARS into the fantastic future!**



The TIME MACHINE Natives Are Wrestlers Tonite.



For some curious reason, George seems to object to becoming meat loaf for a cannibal sandwich.

Pow! And another Morlock gets lockjaw!



What is TIME?

"A weekly magazine?" some bright student answers? Give that goof-off time to cool off by staying after school one hour and writing on the blackboard 100 times "I'm a clock-eyed cookoo-bird!"

Nor is time what you have on your hands when you have a watch on your wrist.

The late, great Ray Cummings, who was at one time an assistant to Thomas Alva Edison himself, once defined Time as "what keeps everything from happening at once!"

The late (greatest) HG Wells took time off from writing about *The Invisible Man* and Dr. Moreau's *Island of Lost Souls* and *The War of the Worlds* to tell the terrifying tale of a traveler to the year 802,701, and Herbert George Wells' pal George Pal has put this remarkable adventure on celluloid.

the man who mastered time

Rod Taylor plays George, the young man who leaves London on 31 December 1899 and heads for hundreds of thousands of years ahead. Let Wells the Master tell you in his own exciting words the sensations the Time Traveler feels as he takes off on his danger-fraught trip, the same sensations you are bound to experience when you see the depiction of this scene on the screen.

"I took the starting lever in one hand and the stopping one in the other, pressed the first, and almost immediately the second. I seemed to reel: I felt a nightmare sensation of falling; and, looking round, I saw the laboratory exactly as before.

"I drew a breath, set my teeth, gripped the starting lever with both hands, and went off with a thud."

faster! faster!

"The laboratory got hazy and went dark. My housekeeper came in and walked, apparently without seeing me, towards the garden door. To me she seemed to shoot across the room like a rocket.

"I pressed the lever over to its extreme position. The night came like the turning of a lamp, and in another moment came to tomorrow. The laboratory grew faint and hazy





then fainter and ever fainter. Tomorrow night came black, then day again, night again, day again, faster and faster still."

shoot-the-chutes

"I had the feeling of a helpless headlong motion, the horrible anticipation of an imminent smash! As I put on pace, night followed day like the flapping of a black wing. The slowest snail that ever crawled dashed by too fast for me."

In the picture, the Time Traveler makes a stop in 1917 and encounters World War I.

When he tries a later date, 1939, he finds an even fiercer world-wide war raging. And in 1966 he finds, unfortunately, the Last War in progress—the Crazy War, the War of Insanity, the horrible hydrogen bomb Atomic War that all but wipes humanity from the face of the earth!

Volcanoes erupt all over the planet and sear the atomic-scarred surface of the world with boiling lava. It's much too hot for George, who takes a BIG hop ahead to escape being roasted alive.



Time Traveler George (hiding behind rock) gets a shock as he observes the cannibals (Marlacks) of the Year 802,701 about to eat a few more Eloi (humans).



BRAVE Gae Griffith, Secretary of **GEORGE PAL**, in the Clutches of **AKKA-MAN THE MORLOCK** (Editor of **FAMOUS MONSTERS** in the Year 802,701). In the hands of Gae & FJA are copies of ancient FMs, whose covers feature the Nuetzell painting of the Martian from George Pal's production of HG Wells' **WAR OF THE WORLDS**.

the man who came to dinner

The trouble with the year in which he eventually stops is, that in 802,701 A.D. the natives are overly friendly. They invite him to dinner—only it turns out he's supposed to be the dinner! He's been in plenty of hot water before, but he's not enthusiastic about giving a cannibal indigestion.

The people-eating creatures that George encounters are called Morlocks, and they are ugly brutes like pale grubs with spider-like movements.

Well, the Morlocks are sort of like the rich man's—or the rich monster's—Mole People. With nostrils flaring, teeth protruding, eyes almost blind and an albino-white covering of hair matting their shoulders, arms and legs, they are a sight that only a Mama Morlock could love.

Their hands have only three misshapen fingers, and when they touch Weena, she recoils and screams in horror.

Who is Weena?

She's the heroine, a cute little teenager of this Future Age whose people are called the Eloi.

riddle of the white sphinx

Brooding over all, in this strange world that lies so far ahead, is a huge statue, half animal, half human, resembling the one that stands today in the Egyptian desert. Silent, mysterious, its secret is known only to the subterranean shapes of *Things to Come*.

The intrepid Time Traveler investigates the secret of this Sphinx at peril to his life.

Like all George Pal science fiction spectacles, this one has an exciting climax, and you will probably want to come back a second time to see the explosion that rocks the screen and the great fire afterwards that fries a number of the flesh-eating Morlocks in their own juices.

As the friendly Eloi say in their language of the Future—*Amikoj, nepre vidu LA TEMPO-VETURILON!* Which, translated into 1960 talk, means:

Don't miss **THE TIME MACHINE**—for the time of your life! ●



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BATMAN'S BOY WONDER ROBIN



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AMERICAN INTERNATIONAL presents

EDGAR ALLAN POE'S

classic tale of THE UNGODLY..THE EVIL

House of Usher

IN CINEMASCOPE AND COLOR

starring VINCENT PRICE

"I heard her first
feeble movements
in the coffin...
we had put her
living in the tomb!"

—Poe

Thrice hath USHER fallen:
first in France, silently in 1928;
later, twice in America,
the last time from the camera of
Curtis Harrington. Now Richard
Matheson has collaborated
with the long dead Edgar Allan Poe
to again bring to the screen
this great classic

Roderick Usher, as seen thru the eyes of his creator, Poe, was "a wan being with a cadaverousness of complexion; an eye large, liquid and luminous beyond comparison; skin of ghastly pallor; silken hair of wild gossamer texture that floated rather than fell about his face."

As brought to life (and later death) on the screen by Vincent Price, Roderick Usher is a mystic who is at the mercy of his own acutely tuned senses. Scripter Matheson tells us: "His lustrous eyes are tormented by all but the most faint of lights. Odors assail him constantly. Sounds of any exaggerated degree inspire him with horror. His hearing is super-keen."

This, then, is the strange, unfortunate man in his middle 40s known as Roderick Usher, who sees too much, hears too much,



EXCLUSIVE FAMOUS MONSTERS MOVIE PREVIEW

knows too much, and is being driven out of his mind.

hush, 'tis usher!

As the picture opens we view the infamous mansion that has housed many generations of ill-fated Ushers. It is surrounded by a dark tarn, deep with oily black waters. The stones of its structure have become discolored thru centuries of abuse by the elements. Fungus spreads over the face of the exterior like a mask of spider-web and sways from the eaves like hideous strands of hair on a brown skull.

Arriving at this forbidding scene is young Philip Winthrop, calling to see his fiancée, Madeline Usher. Winthrop is taken aback to be told by the old family caretaker that

he may not see Madeline. It develops that she is ill and in bed. Alarmed, Winthrop forces his way in, demands to see his fiancée's brother. The manservant agrees to take Winthrop to Roderick Usher, but first he must fulfill a strange request: he must remove his boots and replace them with slippers.

Then Winthrop is led up creaking stairs and thru cobwebby corridors to the door of —Roderick Usher. Beyond the door is a huge, dim-lit room, weird and eerie and dominated by the ghostly figure of the last of the male Ushers.

Winthrop has hardly introduced himself when Roderick cries out, "Please! *Softly!* Loud sounds cut into my brain like knives."

The sounds of voices rouse Madeline, who rises from her sickbed and suddenly appears



Burt Shonberg portrait of Grandma Usher. This Poe women used to be an Usher at funerals.

Is there a doctor in the House? This frightened pair almost got crushed when the chandelier fell. Now it looks like they've got a crush on each other!



in her brother's room. Winthrop is overjoyed to see her but a scene ensues in which Roderick ushers his sister back to bed. When Usher returns he explains to Winthrop why marriage to his sister would be quite impossible:

"We are like figures of fine glass, she and I. The slightest touch—and we may shatter. Both of us are afflicted with a morbid acuteness of the senses. Any sort of garment other than the softest and most weightless is agony to my skin. My eyes are tormented by all but the most faint of illuminations. And as I have said, sounds of any degree whatsoever inspire me with horror." Usher closes his eyes a moment in concentration, then announces in a whisper: "*Now I can hear the scratch of rat claws in the walls!*"

Bit by bit Winthrop learns the horrifying story: three-fourths of Usher's family has died mad. In their madness they acquire superhuman strength. Roderick Usher urges him to leave before some terrible tragedy occurs, but he is determined to stay the night.

As Winthrop prepares for dinner, he feels the old house shake as though in an earthquake. Shortly afterwards, as he is descending the stairs to dine, the giant urn on the overhang of the second floor topples and falls, narrowly missing him. Madeline comes running at the sound of the crash, and begs Winthrop to leave when she sees what has happened, but he refuses.

Dinner is served, uncomfortably consumed, and not long thereafter the household retires.

nightmarish night

Later Winthrop steals into his fiancée's room, and while he is talking with her privately he is surprised by her brother who insists that he leave. Back in his room, Winthrop cannot sleep; he lies in his bed, wide awake, and listens to the house, which seems to be alive. When he hears a rustling sound outside his door, he rises silently to investigate. He goes to Madeline's room, finds it empty! He heads for the balcony, and while leaning on the bannister, looking down into the black pit of a hallway below, the rotten worm-weakened wood starts to give way, almost plunging him into space.

Drawing back just in time, he becomes conscious of an uneven thumping sound and follows it till he comes to a chapel door which is banging against its frame. He enters the chapel, shuts the door behind him, is in almost total darkness. Cautiously he calls out for Madeline, is answered only by the sound of a rat's claws scratching as it scur-

ries across the wooden floor.

Winthrop gropes his way toward the altar where he is shocked to discover Madeline lying as though dead! As he reaches out to touch her, a voice cries out: "Don't!" It is Bristol, the caretaker, burning candle in hand, who explains that Madeline has walked in her sleep and that to wake her suddenly could be most harmful. Winthrop resolves then and there that his fiancée shall leave with him in the morning.

by the dawn's early fright

The next morning is a gloomy one. Winthrop goes to the kitchen where he finds Bristol heating a cereal. While waiting for the pot to boil, Winthrop learns that Bristol has been with the Usher family 60 years.

The house groans and shifts again on its fault. The steaming pot moves perilously near to Winthrop's hand, and his danger of scalding is noticed just in time.

Winthrop takes breakfast to Madeline, who disturbs him by declaring that soon she will be dead. To convince him, she leads him to the cellar, to a huge crypt door, and inside points out 7 caskets, each one identified with the name of a dead Usher, including her Father and Mother, the last coffin bearing her own name!

Winthrop is shocked. "But this is monstrous!" he protests. "Is this your brother's idea?"

Madeline absolves her brother, but Winthrop is not satisfied. As he is about to lead her away, a casket on the upper tier breaks loose from its wall brackets and crashes on the floor, nearly crushing Madeline. As its ancient wood splits apart, the skeletal remains of an Usher seem to reach out of the coffin, pointing a bony white hand. Madeline faints. Her brother appears, carries her from the crypt, then turns his attention to Winthrop.

"The time has come," Roderick Usher tells Philip Winthrop, "to make you understand the situation here. This region is plagued by evil. Long ago something crept across the land and blighted it. All flora died. Lakes and ponds grew black and stagnant." Usher points to a painting of one of his ancestors. "Anthony Usher," he identifies him; "thief!" Another Usher: "Bernard, who lived during the Middle Ages. Swindler . . . forger—drug addict." Another: "Francis—professional assassin." As Roderick continues running down the rogues' gallery, it is evident that the past Ushers have been an unsavory lot. "Vivian: blackmailer, murder-



Roderick Usher, whose hearing is so sensitive that he couldn't stand dinner guests because of their din!

The worst is happening: some Los Angeles smog is creeping into the House!





He doesn't mind being choked to death, but does she have to sing "Gone with the Wind"?

David Usher—Mass Murderer.



ess. Died in a madhouse. David: Smuggler, slaver, mass murderer. They all lived in this abnormal house, whose evil is rooted in its very stones." A note of fanaticism in his voice, Roderick continues, saying that:

Evil is not just a word, it is a reality. The pall of evil that fills this house is no illusion. For hundreds of years foul thoughts and deeds have been committed within its walls, now—the house itself is evil. Living evil is the legacy which has been handed down to Roderick Usher and his sister, and its destiny is to destroy them—then itself.

Winthrop is aghast. Usher elaborates: "The evil flows in our veins, my sister's and mine. If she were to wed and have children, the Usher evil would spread anew—malignant, cancerous . . ."

Winthrop will hear no more. He considers Roderick Usher a dangerous madman from whose influence Madeline must be removed. He convinces Madeline she must escape with him. They retire to their respective rooms to pack. Madeline never finishes her packing—when Winthrop comes for her he finds a grief-stricken Roderick who declares: "You killed her, you and the strain you put on her heart!"

premature burial

Shortly thereafter Roderick Usher, Philip Winthrop and Bristol the manservant are gathered in the chapel for the private funeral of Madeline. While Winthrop's head is bowed, Madeline's hand is seen to move slightly—seen by her brother but not her lover. Roderick hastily moves to the casket, closes it.

The three men transport the coffin to the almost pitch-black crypt. There, Madeline is left at her final resting place. There is a moment of dead silence after the departure of the three, then—

From within the casket we hear the sound of a sudden convulsive in-sucking of breath! *Madeline has been entombed alive!*

WE know Madeline has awakened from a catyleptic state—but Winthrop doesn't. Can she possibly be rescued? One-fourth of the film yet remains to be unreel. But the President of American-International Pictures, with whom your editor went to high school, has telephoned me at press time making a personal appeal not to reveal any more than I already have, about the hair-raising dream sequence where the dead Ushers . . . oops, I promised not to tell!

Just one word of advice: when you go to see this film (if you dare), better sit next to the aisle in case you feel faint and need to call an . . .

Usher!?!?



Seven Ushers, all inviting: "Step right this way! You're just in time for the funeral—your own!"

OUT OF THIS WORLD MONSTERS

The Sea Monster from *JACK THE GIANT KILLER*, designed by Woh Chang, built by Projects Unlimited, animated by Jim Danforth. [A forthcoming issue of *FAMOUS MONSTERS* will feature a photo-story on Animator Jim, "Danforth's Inferno."]



it don't mean a thing
if it ain't got that thing

When grandpa was a teenager, a vampire movie star named Clara Bow was known as the "it" girl. "It," in the roaring Twenties, referred to oomph. Today, approximately 80 years later, IT is invariably a member of the Thing family, with beasts for brothers, creatures for cousins and a "them" now and then for good measure.

To paraphrase a pop tune about due for a revival via the radio waves and juke boxes of the land, "It Don't Mean A Thing If It Ain't Got That THING!"

Stop and think — how many out-of-this-world movies have you seen in the last 5

years that would have been lost without IT?

IT CONQUERED THE WORLD.

IT CAME FROM OUTER SPACE.

IT CAME FROM BENEATH THE SEA.

IT STALKED THE OCEAN FLOOR — and in its stalking feet, too . . . 'all one hundred of them!

In desperation for a new place for an IT to come from or go to (by nature they never stay put), a Hollywood studio has come up with the brilliant dodge of simply calling their screamie-meemie screenplay *IT*. Of course if IT'S a hit, the way is wide open for a sequel: *THAT, SON OF IT*.

giants have a picnic . . .

So much for ITS.

And on to THEM! "THEM" was the exciting melodrama of mankind's imminent invasion by ant-kind, but not ordinary size ants: GI-ants. The mystery and terror begins above a New Mexico desert, as a helicopter pilot sights a little girl on the sand below, clutching a doll and wandering aimlessly. Pilot reports to a ground patrol, and two state police drive to the vicinity. A patrolman jumps out and runs calling "Little girl! Little girl!" The youngster pays no attention, but trudges on like a zombie. He carries her to the squad car where, over the radio, the helicopter reports a trailer sighted about two miles ahead. Presuming this is where the puzzling child has wandered away from, the patrolmen head there.

At the trailer, the men are amazed to find a whole side of it apparently blown out. Inside all is shambles, but there is no evidence of an explosion nor has anything valuable (money is strewn about) been stolen. Outside something which might be a queer, large footprint is noted.

The patrolmen continue to a nearby one-man store to determine if the shopkeeper can shed any light on the mystery. Here they find the terrible damage repeated, the canned goods and dry goods looking as though they had been caught up in a tornado. A sugar barrel is overturned and a shotgun is found, its metal barrel broken as though a match-stick. Investigation reveals that the gun's cartridges had been fired — and the missing

owner was known to be a crack shot. He is finally found in the basement — his back broken, lung punctured and, most inexplicable of all, body pumped full enough of formic acid to kill a bull elephant!

A plaster cast of the unidentified footprint from beside the trailer is sent to Washington. All concerned are surprised in return to have two entomologists added to their investigating group. When, in a layman psychiatrist's attempt to shock the little girl out of her frozen attitude, the chief entomologist unstopper a bottle of formic acid beneath her nose, the child reacts violently, regaining her voice only to cower in the corner wide-eyed and screaming "Them! — Them!"

Shortly thereafter, back at the scene of the first tragedy, the identity of "Them" is revealed as the first of the giant ants makes its appearance. Confronted, the outsize insect sets up a horrendous shrilling as it is fired upon and its antennae shot off.

By air the lair of the ant monsters is located. Armed with flame-throwers, bazookas, hand grenades and poison gas, a party of four, including the girl-assistant, wipe out the nest — all except two great eggs which are split open and . . . empty. Two winged giants have escaped and are even now on their "wedding" flight. Their range is such that they could fly to any part of the North American continent to lay their eggs. Their spawn will be numerous and the original pair's egg-laying capacities in force for 17 years.



Jonah must have felt about this way when he met up with the whale. From **AT-TACK OF THE CRAB MONSTERS.**

HALF HUMAN and just that is this man-ape, the product of atomic mutation in an import from Japan.

everything from armadillos to zebras

A rash of flying saucer reports breaks out as the great mutants are observed in flight. One ant eventually secretes itself aboard a ship setting out to sea, emerging far from land and causing pandemonium amidst the doomed crew. The second ant chooses the storm drains of Los Angeles, a labyrinthian maze looping beneath the surface of the city, to bury itself and bear its multiple young.

Modern science tells us that due to reasons of mass-to-muscle ratio and the breathing system of insects, no ants the size of dinosaurs are ever going to menace mankind. In this respect **THEM!** might be characterized as "anty-science" or unscientific. But for a terrific climax it would be hard to top its flight to the finish between the ant-armored nightmares and the armored tanks, machine-guns, cyanide bombs, etc., that finally overcome the almost invulnerable ants.

From giant ants to a giant **TARANTULA** was a step up in size. This thriller was developed from a half hour telefilm featured on Science Fiction Theater called "No Food for Thought." After a very technically effective job of wreaking havoc on the countryside, the giant tarantula was finally fried by an aerial flame-bomb.

THE BLACK SCORPION, again kingsize, finally met his death south of the border after giving a portion of the Mexican populace a bad time. Animated monster by W. O'Brien.

Giant grasshoppers, multiplying like crickets, swarmed like locusts over Chicago in **THE BEGINNING OF THE END**.

THE MONSTER THAT CHALLENGED THE WORLD was a kind of thing-sized amphibious caterpillar or super sea-freak that wormed its way out of a snail's shell to raise audiences' hackles and induce that creepy-crawly feeling in people as it crawled along canals and over sides of ships. Considering it spawned 3000 eggs when giving birth to offspring, it qualified as one of the most killworthy creatures of all time, for its "babies" upon hatching had voracious appetites. The Monster itself was designed by the same artisan who created the Great



White Whale in the Ray Bradbury version of Herman Melville's **MOBY DICK**.

On a remote Pacific island where the radio-active after-effects of atomic fallout changed a pair of crabs into colossal carnivores, said crabs develop a taste for man-meat cocktails in **ATTACK OF THE CRAB MONSTERS**. When the crusty big crustaceans devour a human being they absorb his or her memories, vocal intonations, etc. Meanly, the hero and heroine refuse to add their avoirdupois to the Cause and be ingested by the King Kongs of Crabdom, being too absorbed in each other.

ROBOT MONSTER, the film so horrible that it was not released, it escaped.

monsters go ape!

On another, not-so-Pacific isle, the son of a deceased chieftan is put to death for getting too friendly with the non-natives, namely a group of American samaritans who have voluntarily come to help with medication the many innocent islanders suffering from radiation burns from atom bomb tests. It is difficult *not* to give a wooden performance if you return from the grave as a living tree trunk, but in this case the tree-man's bite is worse than his bark.

From your mythology you probably remember the story of Sinbad the sailor and his encounter with the *roc*, a kind of eagle about as big as an express train. In **THE GIANT CLAW** it's roc-roc-roc around the clock as our nation's capitol and the Washington monument are menaced by a space-bird big as a battleship. This titanic turkey from across space flaps its wings all over the place, failing to register on radarscopes and refusing to be phased by bullets or bombs because it is composed of "contra-terrene" or anti-matter, until Jeff (Have Test Tube, Will Travel Light-Years) Morrow, undaunted from his tribulations in **THIS ISLAND EARTH** and **KRONOS**, defeats the bird from another universe.

THIS ISLAND EARTH itself sported one of the screen's all-time top terror creations, an 8 foot monster, half human, half insect — in technicolor. A product of the advance science of the planet Metaluna, this artificially bred bug-man had a misshapen head 5 times normal size, bulging brain completely exposed. Craterlike eyes big as binoculars. Five tiers of interlocking mouths, one doing double duty as a breathing apparatus. All facial muscles macaroni-like, snaking about the throat and cheeks. Arms ankle-length and ending in wicked lobster-like pincers. A shell like an armadillo's covering the spine. Shoulders with muscles like Mr. America's. Months to make. Cost (in case you'd like to surprise your beast friend with one as a present on his next birthday): \$25,000.

There is an old saying that "a wart to the wise is sufficient," but apparently operating on the theory that two warts are more repulsive than one, the studio make-up artists went hogwild (wart-hog, that is) in making **THE MOLE PEOPLE** look like their faces were molded from licorice tapioca. Otherwise they looked a good deal like distant cousins of the Island Earth mutant.



The return of Robby the Robot in **THE INVISIBLE BOY**.



Greatest of them all, "the 8th wonder of the world": KING KONG. A real Beauty and the Beast fairy tale for children and grownups of all ages.



The Mutant from Metaluna in the mighty space spectacle **THIS ISLAND EARTH**.

when you gotta grow you gotta grow

For contrast, in the subterranean city of lost Sumerians, the coal-black mole men moved among upper-class albinos, the pasty-faced populace tyrannically subjugating their mushroom-devouring slaves.

In Hollywood, the birthplace of the Amazing! *Stupendous!!* **COLOSSAL!!!** it was only a matter of time until a film was made about an **AMAZING COLOSSAL MAN**. Of average height at the beginning of the picture, the victim of a freak accident during the detonation of the first plutonium bomb had grown 80 feet tall by the final reel. In a heroic effort to save another man's life, it at first appeared that Col. Glen Manning (who was to become the Colossal Man) had had lost his own: the unprecedented blast seared every inch of skin from his body. The scene where he was charred before the camera's eye by the atomic explosion was a hair raiser, and effectively reprised twice during the unfoldment of the film.

Burned bald, and from head to toe, dehydrated and at death's door, Col. Manning was given no chance to survive the night. But the next morning an epidemic miracle: his skin had grown back without scar tissue, and his metabolism was nearly normal! Instead of a half-cremated corpse he appeared to be a convalescent on the way to complete recovery! The baffled doctors could only conclude that the plutonium rays had some marvelous unknown powers to effect recuperation.

The trouble set in when Manning not only recuperated but started to grow. At the rate of 8 to 10 feet a day. A Dr. Linstrom explained the phenomenon to Manning's fiancée: "The body is like a factory, continually producing new cells to replace the older cells, damaged cells, or destroyed cells. This happens in all the different parts of the body. Bone cells grow new bone cells, skin cells grow new skin cells and so on—" Co-doctor Coulter continued with explanation: "It is this delicately balanced process of new cells replacing dying cells that is causing the growth problem. The process is out of balance. For some unknown reason, new cells are growing at an accelerated rate—"

Now of course at this point one diminutive David in the person of a good modern Technical Advisor could have stepped in and, if listened to, stopped the giant Goliath dead in his tracks.

Out of an aceanarium crawls the Creature from the Black Lagoon, roaring defiance at his captors in this scene from REVENGE OF THE CREATURE.

how creepy can you get?

He could have fractured the giant concept altogether: the Colossus couldn't possibly support his own weight; he'd have to spend all his time stuffing his stomach with fuel; his ears wouldn't function, he couldn't hear anything because of the thickening of his membranes in the eary canal; etc.

Fault finder! Fun spoiler! Hey, Mr. Colossal Man, stomp on that Technical Advisor, he's a nogoodnik square from northeast of nowhere. Mash him down into jello pie before he ruins our nightmares. Next thing, he'll say there isn't any Santa Claus!

Sic the Creeping Unknown on him!

THE CREEPING UNKNOWN—what was it? How could it be stopped? Bullets couldn't kill it, fire wouldn't halt it. It came from interplanetary space, threatening to wipe all living things from the face of the earth. Terror, horror and panic followed in the wake of its discovery. It all began when three men rocketed into the unknown, and only one came back.

The sole survivor is queried by his cohorts who sponsored the space flight, but he can shed no light on the mystery of what became of his companions. Another thing: he has more than subtly altered; his wife especially recognizes a difference in him, an alien streak that strikes at her feminine intuition and rings alarm bells. For somewhere along his journey into the region of the cosmic rays, he has met with a strange experience that not only has caused the bodily vanishment of his companions but has begun to change him physically and mentally. Now, though he still retains the outward form of a human being, he is neither all man, nor yet beast, nor fish nor fowl, but a "thing" the like of which the world has never known before.

Some invisible entity, some life force lurking in space, has penetrated the hermetically sealed metal skin of the rocket and taken sinister possession of the survivor's body. "It" feeds on the human blood stream and bodily tissues as well as plant life, transforming what was once a man into a humanoid, half animal, half vegetable. It increases in size and strength, growing more powerful with each passing hour. Its appetite is insatiable, so that it becomes a mounting threat to all life.



Before the Unknown has been done in, the former man is changed into a crawling horror, a giant blob of oozing gelatine resembling a great jellyfish. Electrocutation is the end.

All In The Mind

One of the weirdest monsters of them all was the thoughtbeast that came out of the brain (plus the paint brushes of a number of Disney artists) of Dr. Morbius. This scientist, as you may recall, dwelt on the distant FORBIDDEN PLANET named Altair-4 far beyond our own solar system's outermost Pluto. There, a million years after all the original inhabitants of the world were dead, a monster sprang to life from the mind of Dr. Morbius. Great machines, still functioning beneath the surface of the planet, reached beneath the surface of the scientist's mind and caused his wildest nightmare to take on a semi-solid form that could thoroughly frighten any movie-goer. The climax of the spectacular multimillion dollar "scientifilm" came when the evil brain-beast was attacked by every advanced weapon at the command of a crew of spacemen. The mighty monster—which looked like a combination of ape, bull and snake—roared and hissed, danced and howled in rage and defiance and pain, until its creator died and the product of his tortured brain dissolved. ●

Horrible yours

warning: don't cross chris or he'll sic

dracenstein and frankula on you!

Christopher Lee is a big man, no doubt about it. He'd *have* to be to fill the shoes of both Boris Karloff and Bela Lugosi in a single year. And of course that's just what he did by recreating first the role of the Monster in **CURSE OF FRANKENSTEIN** and then portraying the vampiric Count in **HORROR OF DRACULA** within the space of 12 months.

Little did little Chris dream when he was a subteen that one day HE would grow up to become Mary Shelley's creepy creature and

Bram Stoker's blood-thirsty bat-man. In fact, it is unlikely that he even saw **FRANKENSTEIN** or **DRACULA** when he was a child, as children in England (the land of his birth) are not as fortunate as American monster fans in being permitted to see all spooky pictures regardless of how young they are.

Poor Chris, he couldn't even watch Karloff and Lugosi on television, for the very simple reason that there *wasn't* any TV when he was a youngster!

Christopher Lee is now (in 1963) 39.



Asleep in his coffin, dreaming by day of the jugular delights of the sanguine nights, Christopher Lee stars in Italian mirthodrama of the undead, **HARD TIMES FOR VAMPIRES**.

Have You Seen This Man? Body Snatcher—Wanted for Grave Offenses. Chris Lee, as he appears in **CORRIDORS OF BLOOD**, Karloffilm made in England about 1959 under the title **THE DOCTOR FROM 7 DIALS**, finally being released in the USA.





The Man Behind the Makeups: the mild Mr. Christopher Lee.

Dracu-Lee carries off Valerie Gaunt, who fainted after reading one of his books bound in bat skin. It seems the bat was still alive.



interesting ancestry

Born of English-Italian parents, Lee claims to be able to trace his family line as far back as — the Borgias! If you recall your history, these folks were a frightfully bloody lot. You might say Lee is now making a profession of portraying a "twisted limb" on the family tree. His latest role is that of a grave-robber in **THE CORRIDORS OF BLOOD**. The doctor is played by none other than the Horror King himself, Karloff. As Boris' body-snatching assistant, Chris Lee is grotesque and ghoulish, with a pock-marked face that is anything but a pretty sight.

Oddly enough, his fans love him. After portraying Count Dracula as a lonely and tragic figure, he began to receive reams of romantic fan mail. It poured in like rain on the roof of a haunted house.

You would almost have thought Rudolph Valentino had been resurrected.

Speaking of rebirths, Lee plays Resurrection Joe in **THE CORRIDORS OF BLOOD**.

from hero to horror

Or, from real horror to reel horror. For Chris Lee was in World War 2. He flew danger-fraught skies as a fighter pilot. But his head was never quite so much in the skies as the day he learned he had landed the coveted role of the Creature in **THE CURSE OF FRANKENSTEIN**, first Frankenstein made in color.

After that, it was up and off to the Studio at the crack of dawn, to endure 4 hours of disfigurement at the skilled hands of the makeup artist, that turned him from handsome man into horrible monster. "No wonder Franky was cranky when his maker finished putting him together," Lee once said. "I could understand exactly how he felt and sympathize with him."

"But I'm not really evil," Mr. Lee hastens to assure his FM admirers. "It's just a job, which I enjoy doing, but I don't take my work home with me, so to speak."

We should hope not! Home to Mr. Lee is, according to a lucky girl named Sarah Stoddart who's been there, "a well-furnished lair in a lush London flat."

In the privacy of his own home, unlike the average Englishman the very unaverage Mr. Lee sometimes sports *red sox*. (Or were they originally white and took on their crimson color after he waded in you-know-what from his last experiment?)



Above, about midway in the 4-hour-long process of turning Chris Lee into Frank Lee A. Monster. The job is complete for his role in **THE CURSE OF FRANKENSTEIN**.

hurrah for horror

The question has been raised to Mr. Lee whether he believes the kind of creatures he betrays are good for people to behold. He has a ready answer. "In my opinion, a couple of realistic films such as *Waterfront* or *The Blackboard Jungle* can cause more hoodlum trouble than a dozen horror films. If an easily influenced juvenile or adult can identify himself with a character on the screen he will be tempted to copy him. But except for Hallowe'en parties and masquerades, nobody would care to be a Frankenstein or Dracula — not full time, not in real life."

And do you know, all kidding aside, he's right? In a quarter of a century or more since Franky and Dracula started cutting up the countryside, plenty of juvenile and grownup delinquents have made disgraceful front page news, but **FRANKENSTEIN & DRACULA** have always stayed within the confines where they belong, the movie ads section of the newspaper.

Lee concludes: "Horror is pure escapism and rattling good entertainment if directed with skill and polish."

dinner with dracula

Late in '58 some lucky monster movie

fan living in England got to be the guest of the new Dracula at a dinner date. To win this honor he (or maybe it turned out to be a she) had only to answer a dozen questions concerning such familiar films as **THE CREATURE FROM THE BLACK LAGOON**, **THE FLY**, **THEM!**, **KING KONG**, **FORBIDDEN PLANET**, **INVASION OF THE BODY SNATCHERS** and **THE QUATERMASS EXPERIMENT** (known in the USA as **THE CREEPING UNKNOWN**), questions which any alert reader of **FAMOUS MONSTERS** could have easily answered with one tentacle tied behind his back. The contest was sponsored by a long established national weekly periodical. Unfortunately the time limit expired before any American reader could submit an entry, otherwise some FM reader might have dined with Bela Lugosi's successor.

HOUNDS OF THE BASKERVILLES was be Christopher Lee's next horror film. In case you're not familiar with the title, it's a shocking story by Sir Arthur Conan Doyle, who created Sherlock Holmes and wrote **THE LOST WORLD** long before anybody but your editor was born.

After that, who knows? **THE PICTURE OF DORIAN GRAY**? **SEVEN FOOTPRINTS TO SATAN**? **RETURN OF THE MUMMY**? Or, **FRANKENSTEIN MEETS DRACULA** — with Christopher Lee playing *both* parts!

GRUE-IT-YOURSELF

MEET THE CHANEYS, KARLOFFS AND LUGOSIS OF TOMORROW!

Response to *FAMOUS MONSTERS* make-up contest was phenomenal!

Entries were submitted from all over the world — and out of it!

Boys and girls participated! Even several genuine monsters tried to take part but were disqualified when discovered to be lurking behind masks that made them appear almost human.

GRAND PRIZE WINNER

The #1 Prize of TWENTY-FIVE DOLLARS CASH goes to young LEE GLADWIN, a lad whose make-up would have gladdened the heart, we're sure, of the Maestro himself: LON CHANEY. From Lon's thousand faces, Lee chose to duplicate *THE PHANTOM OF THE OPERA*, and a magnificent job he did on it, indeed.

"I thought you might be interested to know," he told the judges, "that for this make-up I used some of the make-up secrets of the master of us all. Like Chaney, I used push-hooks to pull up my nose and small discs (they felt like small mountains) in my mouth."

Lee lives in Washington, D. C.; fortunately is young enough yet that he will get to keep all his \$25 and not have to share any of it with Uncle Sam's Income Taxers. But give him another 10 years and he may be one of our high-priced Hollywood Horror Stars.

Remember the name! LEE GLADWIN! You saw him first in *FAMOUS MONSTERS*!

MONSTERS!

We Got A Million of 'Em

Mad Ghouls . . . Mutants . . . Werewolves . . . Vampires . . . "The Thing of Planet X" . . . "Creature from the River Styx" . . . Fungus Man . . . Mummy . . . "Mr. Wu" . . . they came by the Karloff-loads. Judge Thad Swift, Jr. — (the original Boy Who Became A Monster. (see *F.M.* #3) — was in 7th Heaven while observing the vast variety of make-ups created. Cash prizes have been sent to the 4 other lucky Pro Winners, and the names of the five winning Amateurs entered in our Permanent Subscription list. CONGRATULATIONS to you all from the Editor & Publisher of *FAMOUS MONSTERS* — you were ALL great.



FIRST PRIZE

PRO DIVISION



LEE GLADWIN
967 Valley Ave. S.E.
Washington 20, D. C.



FIRST PRIZE

AMATEUR DIVISION



ALFRED B. TAYLOR III
Rt. 1, Moore, S. C.

CONTEST WINNERS



SECOND PRIZE WINNER, Professional Division, GARY HOPPER of Corbin, Ky., as *THE GHOUL*. "I made the disguise myself and the face is not a rubber mask. The teeth are real and were supplied by my dentist. My sister made the foto."



THIRD PRIZE WINNER, Professional Division, the joint creation of GARY HOPPER and PETE STEINHART, both 15 years old, of Palo Alto, Calif.



FOURTH PRO PRIZE, JIM REPP, 13, of Genoa, Ill. *VAMPIRE-WOLF*.



5th WINNER (PRO): DON BRIDWELL, of Zanesville, Ohio.



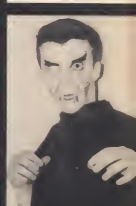
#2 AMATEUR: JOHN HANSON, 11, of Ypsilanti, Mich.



#3 AMATEUR: GARY HOPPER again! The only boy to win in both divisions! See his other disguise as *Professional Winner #2*.



#4 AMATEUR: HAROLD KIMMELL of Indianapolis, Ind., as himself and as *THE WOLF-MAN*.



#5 AMATEUR: GARY THE GREAT! Hopper cops another prize! So versatile in his make-ups was Gary Hopper that the judges didn't realize till all the selections had been made that 3 of the 10 winners were the same 17 year old boy! Well, he earned his over-18 congratulations. Gary (these are King Size congrats). ●

GIRLS WILL BE GHOULS



she's lovely, she's engaged, she's a zombie!
—all about gals who have made good being bad
little monsters!



"Step into my pallor," says Miss Gruesome Toothsome of Spider Web High. This vampiric vamp was the star of BLOOD OF DRACULA. (AIP '57.)

Elsa Lanchester just washed her hair with electricity and now she can't do a thing with it. She was trying to "wash that monster right out of her hair" in **THE BRIDE OF FRANKENSTEIN**.



zombies go for monster gals

They called her the girl with the "ice scream" because it sent cold chills to the pit of everybody's stomach like a triple scoop scareberry sundae. Her lungs were always insured while making a picture like **THE VAMPIRE BAT** or **THE MOST DANGEROUS GAME**. She was Fay Wray, and she was the Fayvorite girl for monsters to menace a-Wray back when Dracula was a bat little boy who flew away from home. Miss Wray never had the distinction of being pursued by Bela Lugosi, but Lionel Atwill scared her something screamful in **DR. X** and **THE MYSTERY OF THE WAX MUSEUM**, and of course she played opposite the most tremonsterous beast of all time, **KING KONG**. She passed her Scream Test with flaying colors—red for blood, white for fright, and blue for bruises.



She's **THE ASTOUNDING SHE-MONSTER**. Dig those crazy jet-propelled eyebrows!

This charming creature is **FRANKENSTEIN'S DAUGHTER**. Pop considers her teeth her outstanding feature. Her eyebrows used to belong to a Shag Dog who now answers to the name of Baldy.





What do you hear from the mop? Oh, excuse us, that's your hair. This is Miss Nightmore of Los Angeles, who gave the whole city a case of the screamie-meemies when she went from door to door in her stalking feet, ringing bells and offering to demonstrate her Scare Yourself Silly kit.

hi-fi cry

Then Elsa Lanchester came along and let out the sky-high scream heard 'round the world as **THE BRIDE OF FRANKENSTEIN**. Her monster boyfriend was bad enough, but she went from bride to worse, towering 7 feet tall in her stalking feet, wrapped from head to toe in gauze like a mummy, ragged stitches scarring her neck, platinum streaks zigzagging like lightning thru her hair. The modern **FRANKENSTEIN'S DAUGHTER**, whose photo accompanies this article, is almost as charming as her Mother (?) if only she'd have something done about those buck teeth: surely for two bucks she could get them cleaned or filed or pulled or something. They sure stick out like a sore thumb—or, rather, a sore tooth.

from sea demon to she demon

Beauteous Marla English got as gruesome as they get in **THE SHE-CREATURE** when she turned into a grr-maid in a seaweed sack-suit, and **SHE DEMONS** made monsters out of Irish McCalla and her girlfriends.

Faith Domergue was up against an octopus bigger than a double-decker bus in **IT CAME FROM BENEATH THE SEA**, a sneaky snake in **CULT OF THE COBRA**, a man mixed up in Time in **THE ATOMIC MAN**, and the TechniColor mutant, half man and half insect, 8 feet tall and with a naked brain 5 times normal size, in **THIS ISLAND EARTH**. This is one heroine who really needed Faith that everything would come out all right in the end!

monsters go for her

Among Monsters Who Know, it's Mara Corday 2-to-1. Monsters go for Mara in a big way. A-Cordaying to Miss Corday, "I have been almost trampled to death by the great hairy legs of a giant **TARANTULA** . . . almost carried off in the air in **THE GIANT CLAW** of a winged bird from another world . . . and nearly poisoned by an immense **BLACK SCORPION** with a stinger as big as a cannon!" Some record for one so young!

Of course, Beverly Garland's performance as a harassed heroine isn't so bad either: **CURUCU**, the mystery beast of the Amazon, gave her something to scream about; she nearly got the breath squeezed out of her by the colossal cucumber creature in **IT CONQUERED THE WORLD**—almost; and her terror was out of this world in **NOT OF THIS EARTH**.



Top Scream Star, Foy Wray, in the clutches of *Human Beast*, the late Leslie Banks, in the most-filmed (5 times) **MOST DANGEROUS GAME**. This scene from the 1932 RKO version, the first.

kiss of death

Some day when you grow up you may be dying to kiss a girl, just watch out it isn't one like **THE ASTOUNDING SHE-MONSTER** or you'll really be a dead head! She isn't so bad looking—if you don't mind eyebrows that look like the smoke trails of a couple of satellite rockets that just took off in opposite directions for orbits—but even her radioactive touch is deadly.

Peggy Castle *preferred* dying to being kissed by the enemy in **INVASION USA**, and came **BACK FROM THE DEAD** only to be menaced by giant grasshoppers in **THE BEGINNING OF THE END**.

The daughter of Dracula in **BLOOD OF DRACULA** had a kiss of death for sure. And so it goes.

A horror heroine will never play in a remake of "Gone With The Wind," because without her wind to scream with she'd be a real goner.

In the future feminine parade of monsters, watch for:

MOTHER OF THE MUMMY.
SISTER OF THE VAMPIRE.
WIFE OF THE WEREWOLF.
NIECE OF THE ZOMBIE.
HIGH SCHOOL GHOUL.
DAUGHTER OF SHOCK.

And—**FROM RAGS TO WITCHES.** ●

THE INCREDIBLE SHRINKER OF MEN



He took 5 normal people, this world's greatest authority on organic molecular structure, and turned them into a handful of shrunken bodies still attached and tiny hearts beating wildly in terror. To their doll-like eyes he was Gargantuan, until they blinded him in one eye and then he became — CYCLOPEAN!

In the Country of the Blind, the One-Eyed Man is King.

But in the country of the small, perhaps the Cyclops—he of the single orb—can trip and fall?

No shrinking violets these, the 5 man-made pygmies who must pit their all against the Tall Man. But their chances of survival? That of a lollipop in a bear's paw!

The upper reaches of the Amazon, as every schoolboy from here to Pellucidar knows, is the domain of the Creature of the Black Lagoon. The lower reaches—ah, that's a different matter, and one we're about to explore via the great Paramount technicolor picture of 1940: DR. CYCLOPS.

On a forbidding knoll above the Karana River, at the headwaters of the mighty Amazon, is the mysterious experimental laboratory of Dr. Alexander Thorkel, rare civilized man in the Iquitos territory. The Peruvian natives thereabouts are suspicious and superstitious. The weird lights and sounds that come from Thorkel's jungle retreat make the natives restless.





"My Fother con lick your Fother!" squeaks the Incredible Shrunkon Mon to the Giant Doctor. "Lick his boots, that is!"

If Doc Cyclops had a cigar he'd look like Groucho on **YOU NET YOUR LIFE**. At this point the little mon has a net worth of about 2 cents.



Thorkel gets guests

A scientific party arrives to be of assistance to the doctor (played by Albert Dekker, with a Yul Brynner butch). They are:

Bill Stockton, mineralogist.

Dr. Rupert Bulfinch, biologist.

Mary Phillips, the biologist's assistant.

And Steve Baker, prospector looking for Inca gold who agrees to lead the other 3 to Thorkel.

man or devil?

And what of Thorkel himself—what impression did he make? Well, let us look at him thru the eyes of Charles Strong, who fictionalized him in the book:

He might well have seemed to an ignorant native like someone akin to a demon. His burly body was completely encased from head to foot, when he worked (which was long, and late into the nite), in lead laboratory armor. When he looked out of his radioactive room while an experiment was in progress, his bare round face had an air of unreality about it. He looked (said the author) "like some great uncouth monster, whose eyes reflected the weird green light from the mica window."

little mistake, big trouble

The recently arrived foursome is only displaying normal scientific curiosity but Dr. Thorkel (who probably was a little odd to begin with) seems to feel that they're poking their noses too much into his business. So he decides to shorten them. Not just their noses, but their whole bodies.

In short order, Bill, Mary, Dr. Bulfinch and Steve, plus Dr. Thorkel's man-of-all-work, Pedro, are hustled under the doc's shrinkoscope, and the next thing you know they're as small as 5 little all-day suckers!

In fact, they're so small that if they tried to lick a stamp, the stamp would probably lick them instead!

technicians get in licks

Now comes the good part, the part that made the Special Effects wizards sweat. Most of you monster fans were around a couple of seasons ago when **THE INCREDIBLE SHRINKING MAN** was doing his stuff, and you remember how great that was. Or maybe



Gotcha! One squeeze, little man,
and you'll feel like you were hit
by the Atomic Palm!



Albert Dekker as DR. CYCLOPS is unhappy about his large electric bill & his victims too are shackled.



Clusters' Last Stand. The handful of hand-high victims of Cyclop's high-handed tactics grab anything handy to protect themselves from Dekker's impending assault.



Glasses dismissed! Mr. Miniature hopes that by grabbing Cyclops' eyeglasses he can persuade the Doc to stop making a spectacle of himself.



Will the hand be quicker than the eye of Dr. Cyclops? If so, it'll be defeat for the folk at his feet.

"We hope to be as big as you are later, alligator!"



you caught one of the telecasts of **THE DEVIL DOLL**, the A. Merritt chiller based on his book "Burn Witch Burn!", in which the menace was on a miniature scale. Well, the illusion of litteness was very large in this flick, very large; like straight out of greatsville; like something described in Henry Hasse's "He Who Shrank" or Ray Cummings' "Girl in the Golden Atom" or Festus Pragnell's "Green Man of Kilsona" or Weaver Wright's "Micro-Man"

cat-astrophe

First off there's this cat, see, an evil feline named **Satanas**, that looks as large (and ferocious) as a sabre-tooth tiger to the little folk. It'd be no joke for any of them to meet up with this hungry tabby: one cat nip and they'd have had it! In one breath-taking sequence they cower in a cactus-forest as **Satanas** attacks them, their lives being saved when a dog about the size of a baby dinosaur scares the cat away.

They're even menaced by a king-sized chicken that gives them a run for their money. Juvenile delinquent teenagers in later years did it with cars, but this sequence was probably the first film of a *chicken race*.

the greater alligator

But the worst is yet to come for the 5 mannikins: they run into an alligator which, in their reduced circumstances, looks about as big as an atomic submarine!

Caught in the fury of a tropic thunderstorm, they are pelted by raindrops as big as bricks! As Henry Kuttner said at the time, "It was a rain of terror."

Every creeping, crawling, swimming, flying, *living* thing now is a potential source of danger to them, and even many inanimate objects can cause them fear.

job for jack giant-killer

What these wee ones really need is a friendly giant to sock the doc. They're pretty hampered with nothing much more to fight him with than a pin, a broken pair of scissors, and little things like that.

Once they *almost* get him with a shotgun, by pulling a string (big as a rope) attached to the trigger; but the moment, and the opportunity, pass.

At last they get a desperate inspiration.



The Pygmies are feeling mighty low as they plan their attack against Big Daddy Cyclops.



The Pygmies defy Cyclops with their thoughts: "Come down and fight like a man, you giant!"



The PEN is Mightier than the Sward! Janice is ready to bawl now that she sees the point. And this is ane ballpoint that doesn't give a Lifetime Guarantee!



Dr. Thorkel is so dreadfully near-sighted that he once made a mistake and shaved the mirror instead of his face. For this reason he keeps a number of pairs of glasses handy around the lab. The midgets determine to hide all of them. They've just about got the job done when Thorkel wakes up. In an ensuing skirmish one lens gets smashed on his last pair.

Leaving him one-eyed.



the mites and the mighty

Now it's war, war to the finish, between Cyclops and the teeny-agers.

Vision blurred, Thorkel goes berserk, shooting his gun, throwing furniture, turning the room topsy-turvy. In his near-blind rage he stumbles and falls into a well, but at the last moment clutches the rope on the windlass.

It is Steve Baker who risks his life to charge the Cyclops and make him fall to his death. The giant's day is done. Now he'll never create that army of little spies, sub-miniature saboteurs, and "toy" soldiers that he had blueprinted in his brilliant but de-ranged brain.

Ten days later, without a further application of rays, the shrunken people return to their normal size.

This Paramount Picture was in Technicolor, was released in 1939, and was directed by Ernest B. Schoedsack of KING KONG renown.

Because in 10 days, without further rays, the tiny people have grown back to normal size. Everything's fine and dandy, sweet as candy. The villian took a fatal licking and we got a happy ending; and I know for that, most any day, we're all suckers!





MENACE ANY ONE?

A Serious Survey of Important Fright Films

By Robert Bloch

Robert "Hitch"-Bloch wrote the book from which Alfred Hitchcock made the shriek 'n' shock film, **PSYCHO**.

Robert Bloch scripted the *Stay Tuned for Terror* show, a radio series running 39 weeks and featuring such episodes (adapted from his own stories in *Weird Tales* magazine) as "The Bat is My Brother", "The Man Who Lost His Head", "Which is the Witch?", "The Grinning Ghoul", "The Beasts of Barsac", "Horror Show" and "Return of the Monster".



ROBERT BLOCH, America's Most Successful Split Personality. He rides a Bi-Psycho Built for Two.

Mr. Bloch has been Guest of Honor at a World Science Fiction Convention and Roastmaster at a score or more of sci-fi conferences and conclaves.

FAMOUS MONSTERS is proud to bring its more mature readers this serious article by a world-famous author who is also a considerable authority on fantastic films. Opinions expressed were those of Mr. Bloch several years ago, at which time a slightly longer version of this article appeared in the semi-professional magazine *Inside*; and while they reflect his own conclusions, they do not necessarily represent the opinions of the staff of FM, either living or dead.

When I sat down to write this article, I laughed.

It was all going to be so absurdly easy. "Do an article on old-time fantasy and science fiction movies in contrast to modern films," said the editor.

On the face of it, this sounded like a simple enough request. I've seen a goodly share of the modern product, remember a fair number of older efforts, and have read a bit about those I haven't seen.

So I decided the most logical way to approach the subject would be to merely list a few titles and then make comparisons.

One hour later I had a list of 260 titles.

And the end was not yet. I could have gone on, except that I began to realize this was a *project*. The titles covered old-time science fiction; old-time fantasy; modern science fiction and fantasy; comedies and animated cartoons containing the fantasy element; straight "horror" movies, old and new; *fake* "horror" movies, old and new; "series" movies which started out straight and ended up kidding themselves; one-man "vehicles"; melodramas and mysteries depending on the fantasy or s.f. element; etc.

Any reasonable study of these subjects demands a book, not an article. But I can't help it. I'm going to make my own rules



"Genuine fantasy-horror film," says Bloch of original FRANKENSTEIN. Here Dwight Frye, as the hunchback, terrorizes the Monster with torch.

New York draws WHEN WORLDS COLLIDE in Geo. Pal spectacle which Bloch regards as a horror film disguised as science fiction.



and let the yipes fall where they may.

In this entire list of 260 films (eliminating cartoons and nonsense comedies, which run into thousands) I reach the following ratings:

- Actual science fiction movies—4.
- Actual fantasy-horror movies—36.
- Are you surprised?
- I was flabbergasted.

But accepting my definitions, a recheck confirmed my listing. And my definitions were simple: "A science fiction movie," I decided, "is a film where the accent rests *primarily* on the scientific concept." And: "A fantasy-horror movie is a film where the accent rests *primarily* on the fantastic premise or the stimulation of horror in the audience."

Let's examine a few titles and see how this works.

First, science fiction. What were the 4 titles which seemed to fulfill the terms of the definitions?

1. METROPOLIS
2. THINGS TO COME
3. DESTINATION MOON
4. THE DAY THE EARTH STOOD STILL

Before the moaning starts, let's briefly examine these 4 films and see what we can learn. METROPOLIS and THINGS TO COME both show obvious intent on the part of their producers: to picture possible future worlds, together with the everyday problems of their people. Fritz Lang's film (METROPOLIS), viewed today, is a rather dated story, told in simplest black-&-white terms. The action is deliberately stiff; the masses of extras move in formal patterns and the acting of the principal players is exaggerated and grotesque. There is no illusion of reality anywhere except in a few of the technical effects in which the UFA Studios of Germany excelled in the mid-20s. THINGS TO COME shares many of the same defects. The grotesque acting has been replaced, in the main, by grotesque dialogue—al tho even as fine an actor as Sir Cedric Hardwicke indulges in a surprising amount of mugging. But basically these 2 films are *honest in intent*. They set out to do a job and try to do it without letting plot get in the way. Both carry the usual needless love interest, but it is very definitely toned down.

DESTINATION MOON is perhaps the closest approach to a "documentary" in the science fiction field. Here again the emphasis is on the science fictional element, with the usual twists-&-turns of plot kept at a minimum.

THE DAY THE EARTH STOOD



"Horror picture in science fiction disguise" is Bloch's opinion of THEM!

STILL is a message film, a story with a moral; but once again the emphasis remains constant, and there is a certain insight in the handling of characters and theme.

Which brings us to our yardstick: is the picture *honest* in intent? Is the emphasis on the science fiction rather than the usual hackneyed plotting?

Use these questions and you'll see why many of the films ordinarily included in the science fiction group do not belong there. Some of these pictures may be *better* (from the standpoint of technical effects, acting or that quarreling point, "sheer entertainment value"), but they are *not* science fiction according to this definition.

All too many of them are merely "horror-pictures" in so-called science fictional disguise. Among these one can name, and recognize, such efforts as THE THING, THE

BEAST FROM 20,000 FATHOMS, WAR OF THE WORLDS, WHEN WORLDS COLLIDE, THEM!, etc. These and 20 others can be subdivided into 2 main plots:

A. "Look out, boys, the Monster is loose!"

B. "Look out, boys, they're gonna destroy the world!"

In Type A, the emphasis is not on science but on the horror-menace. In Type B, the emphasis is on how will the army plus the handsome scientist hero and the beautiful heroine destroy the creatures after enough scenes of wholesale destruction are shown preferably in full color to satisfy the blood-thirsty types in the audience?

In both types your "science" is merely a "gimmick". You could use a fantasy monster or a purely physical menace and get the same effect. Some of these films (THEM!,

for example) are well done. Some are atrocious. But none are really, basically, honest science fiction.

And the same holds true in the fantasy-horror field. A surprisingly small number of them are honestly produced as "shockers". All too many are "vehicles" for an actor such as Lon Chaney, Karloff, Lorré, Lugosi, Atwill, Carradine, Chaney Jr, Rathbone, Rains, etc. All too many are "gimmick" movies where the horror element serves as a foil for questionable comedy: the Abbott & Costello series, the Bowery Boys, THE BAT, THE GORILLA, THE CAT AND THE CANARY—the 3 latter having been made 2 or 3 times, each with various comics exhibiting fright. All too many are *synthetic* ("it's all a bad dream") or made purely to enable exhibitors to advertise them as fantasies whereas in reality they are straight—or crooked—melodrama.

But the genuine fantasy-horror films do include such titles as:

The first FRANKENSTEIN and DRACULA . . . QUEEN OF SPADES . . . THE MUMMY (with fine Willy Pogany styling and good camera work by Karl Freund, in the original Karloff version) . . . THE MAN WHO COULD WORK MIRACLES (sparked by the late Roland Young's performance, and notable for a brief glimpse of an unbilled and glamor-haired George Sanders in the prologue) . . . THE MAN IN THE MIRROR (a little-known British film of the 1930s starring Edward Everett Horton in a whimsy far superior to the Topper series or the ill-fated NIGHT LIFE OF THE GODS . . . DR. X (very early 1930s Warner Technicolor film in which the science fiction element is used frankly in a commendable attempt to scare the dying daylight out of the audience).

Then we come to some more pseudo-science fiction which is real fantasy . . . THE ISLAND OF LOST SOULS (Charles Laughton hamming it up in a white jacket and Lugosi having a fine time behind a lot of crepe hair for dear old Paramount) . . . THE MYSTERIOUS ISLAND (in the 20s, in color, and directed by Lionel Barrymore, of all people, for kicks rather than faithful adherence to Jules Verne).

Val Lewton's CAT PEOPLE and its sequel are honest films; so is his BODY-SNATCHER, with Karloff, Lugosi, and Henry Daniell in his usual fine performance.

KING KONG, like the silent LOST WORLD, seems honest to me; whereas the 1,000,000 B.C. effort, the KING sequel, the MIGHTY JOE YOUNG rehash and the horde of UNKNOWN ISLANDS, TWO

LOST WORLDS, etc, seem phony attempts to capitalize on something they never deliver; using the monsters as "gags" and the females for box-office bait. But the original KONG, like the original Frankenstein's Monster, was created for the simple purpose of making people shudder. And in their time—before all the repetitions, debunkings and cheapenings of the now-familiar themes—they were completely effective.

THE PHANTOM OF THE OPERA as a silent film with Chaney, in 1925, was completely terrifying. Rains' version had a realistic explanation, whereas the original was the honest grue in a wholly fantastic world.

Creation of a wholly fantastic world was the secret of the famous German cinema-makers of the 1920s. THE GOLEM, in 5 versions; THE STUDENT OF PRAGUE, made twice; DESTINY, WARNING SHADOWS, THE CABINET OF DR. CALIGARI, WAXWORKS and FAUST were all played in a wholly make-believe universe where the supernatural became commonplace.

The Germans cheated, too. They had their GENUINE (a phoney attempt to capitalize on CALIGARI) and their AL-RAUNE and many another. But for a time they made superb fantasy.

Douglas Fairbanks attempted to borrow both technical know-how and feeling for his THIEF OF BAGDAD, and a satisfying venture it was, too. The technical effects seem obvious today—but there is an honesty about this film which is sadly lacking in the Korda color-talkie version and the 4000 "oriental magic" films which have followed as vehicles for various Phoney Curtis-Yvonne de Cudlo types.

The French got on the wand-wagon with Rene Clair in the 20s, and Cocteau added his touches. Films such as BEAUTY AND THE BEAST, BEAUTY AND THE DEVIL (a fine Faustian epic with Michel Simon as Old Man Faust and Old Man Mephisto both; note the wonderful score by Roman Vlad) are eminently satisfactory. So is ORPHEUS and LE VOYAGE IMAGINAIRE, to name but a few examples.

DR. CYCLOPS seemed to me to be a particularly absorbing borderline film. It could have been just another variant of the monster-is-loose theme, but Alkert Dekker's performance was a redeeming feature.

Unfortunately, movie makers seem to feel that obvious crud (THE CREATURE FROM THE BLACK LAGOON, MA & PA KETTLE MEET DICK CLARK, etc) is more profitable than a fine job like ALL THAT MONEY CAN BUY. The latter film



"Laughton hammed it up in a white jacket," recalls Blach of **THE ISLAND OF LOST SOULS**. Beast-man, played by Harry Chest, was one of the animals on the island of Dr. Mareau whose evolution was speeded up til it became semi-human.





"MAD LOVE: melodramatic but honest." In this Peter Lorre version of "The Hands of Orlac," Pete says to Colin Clive (Vic to Henry Frankenstein): Honk, I hear you put together a pretty fair creature; what do you think you could do for me in the way of a new head of hair?"

"A science fiction film with insight was THE DAY THE EARTH STOOD STILL." At this portentous moment in the film Patricio Neol, we feel, would rather be outside the spaceship than insight with Gort the robot.



passed virtually unnoticed except by the "arty" critics.

So did the early NOSFERATU, THE HANDS OF ORLAC and the American remake, MAD LOVE with Lorre. These were melodramatic but honest in intent and execution—as contrasted to the money-making Mad Doctors, Mad Geniuses and Mad Magicians who parade from time to time across the screen.

Producers also learn that while THE UN-INVITED can produce shivers, it's safer to play ghosts for laughs ala BLITHE SPIRIT or THE GHOST GOES WEST. And once a "name" becomes established, such as Chaney or Karloff, it becomes customary to advertise him as a horror-star but actually present him in a feeble "character role"

From the days of Melies onward, the screen has offered a wonderful opportunity for the presentation of genuine fantasy and/or science fiction. What we usually get is "Boo! Haha, it's only a mask!" or "Shoot the machinery operated papier mache monster down before it musses up the heroine."

So we must all be grateful for the few opportunities it has provided for us to indulge wholly in that "willing suspension of disbelief" which provides imaginative satisfaction to the died-in-the-wool fan.

But it's a pity some of the old-timers I've mentioned can't be revived. Despite the changes in acting style, improvements in camera technique, greater range of technical effects and elimination of stilted subtitles, some of these films had genuine power to frighten and fill with wonder.

The next time you attend a showing of a new "science fiction" movie, you might just think about that for a moment.

Think about it while the film opens, a Young Scientist discovers a Weird Menace, the 2 or 3 minor characters (child, old man) get Killed Off, the Old Scientist arrives with his Beautiful Daughter or Niece, the Army Takes Over And Is Baffled, the Monsters make their first open appearance, the Young Scientist and the Girl join the Army and try to wipe out the Monsters before the deadline, the Mass Spectacle of Death and Destruction thrills the audience until God and the Intelligence Officers prevail.

Believe it or not, there are other plots than this one (which starving writers can no longer sell even for 1/2 a word). And believe it or not, there can be better movies. Too bad there aren't more of them made ... and more times when we can be lifted, or scared, out of our seats.

Let's comb the dandruff out of the fright-wig!

END



METROPOLIS—"An honest science fiction film," says Robert Blach. Forrest Ackerman echoes: "And, honestly, the best scientifilm ever made, in my opinion." (The great **METROPOLIS** story, with a myriad pictures, is currently being serialized in **SPACEMEN** magazine.)

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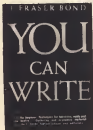
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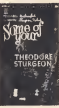
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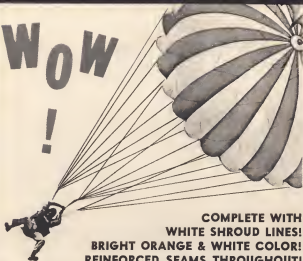


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